

Globe punts Doonesbury; students protest action

By Glenn Brownstein

About 15 MIT students picketed the Boston *Globe* offices Saturday morning in protest of the newspaper's decision not to publish the "Doonesbury" comic strip last Friday and Saturday.

A spokesman for the demonstrators, Anthony Talmere '79, said that the march was an expression of discontent with censorship. "Doonesbury is a true expression of what society is all about," he contended, and added that he felt the people, not a censor, should have been given the chance to judge the strip.

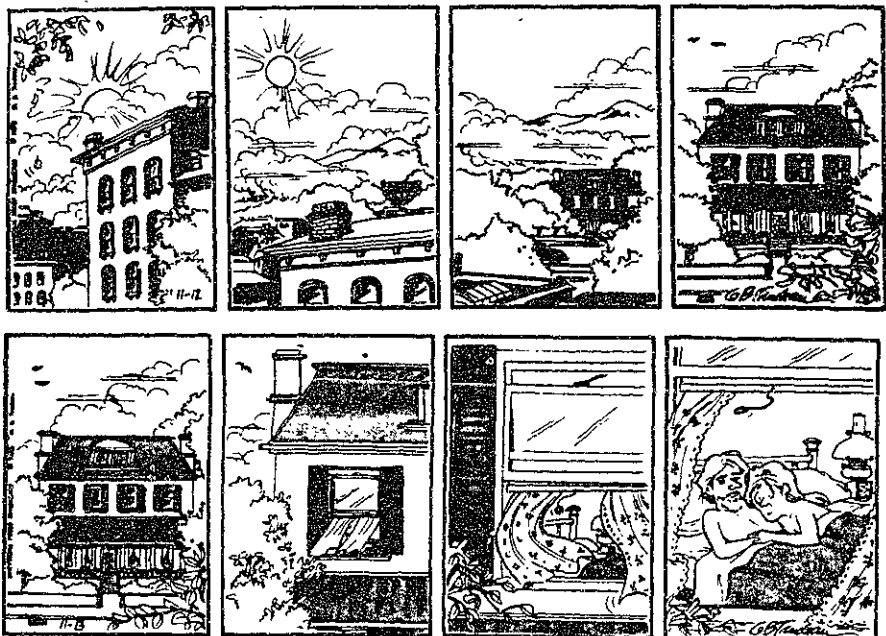
Talmere explained that in his opinion, the *Globe* was trying to avoid conflict with a "vocal minority" by not running the strip, and that his group, called ROACH (Restore Our Alienated Comic Heroes), wanted to show that they objected to the newspaper's approach.

In addition to the *Globe*, several major dailies, including the New York *Daily News* and the St. Louis *Post-Dispatch*, refused to run the comic last weekend.

The controversial strips focus on an episode involving Joanie Caucus, a liberated campaign worker who spends the night with Rick Redfern, a reporter covering the election. Saturday's last panel shows Joanie in bed with Rick.

According to an announcement on the *Globe* comics page Saturday, the newspaper declined to print the strips because they were considered to be in "poor taste." The paper refused to make further comment.

Television and still cameras photographed the marchers as police stood by. The demonstration lasted about 20 minutes.



The Boston *Globe's* refusal to print the above "Doonesbury" strips last Friday and Saturday provoked an MIT student demonstration at the newspaper's offices Saturday morning.

notes

* Professor Kim Vandiver will give a lecture on "Schlieren (Color) Photography. With Many examples, and A Demonstration of the Method" at 11am Tuesday, Nov. 23 in Room 4-402. The lecture is sponsored by Professor Harold Edgerton's Stobe Lab Seminar.

* People interested in applying for the position of R/O Coordinator for next year should come to a meeting in 7-103 either Wednesday, Nov. 17 from 4 to 5pm, or Thursday, Nov. 18 from 2 to 3pm. If unable to come to one of these meetings, contact the FAC Office (x3-6771) and leave your schedule. The salary for this position is \$1,000.

* The Third National Student Conference Against Racism will sponsor a symposium, "Racism from South Africa to Boston" at 7pm, Friday Nov. 19, in Hayden Hall, Boston University. The symposium is part of a three-day conference on racism. Tom Atkins of the Boston NAACP will be among the speakers scheduled to appear.

* The Cambridge Forum takes up the question "Should We Be Second To None in Military Strength?" Wednesday at 8pm at 3 Church St., Harvard Square, Cambridge. Featured on the panel will be MIT Professor Bernard Feld, Editor-in-Chief of the "Bulletin of Atomic Scientists" along with three other prominent speakers.

* The Department of City and Regional Planning of the Harvard Graduate School of Design presents a lecture by Robert Gallamore, Associate Administrator for Transportation Planning, Urban Mass Transportation Administration, at 5pm on Thursday, Nov. 18, in Piper Auditorium, Gund Hall, 48 Quincy St., Cambridge.

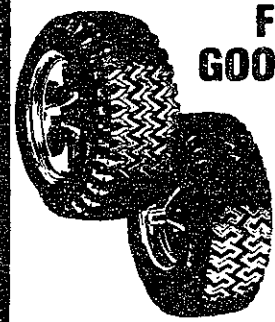
* The Harvard Graduate School of Design presents a lecture by Harry Seidler, Australian architect and Visiting Professor of Architecture at the GSD, at 5:30pm on Tuesday, Nov. 16 in Piper Auditorium, Gund Hall, 48 Quincy St., Cambridge.

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Stop & Shop hassles students

By Eileen Mannix

MIT students, as well as other Cambridge residents, must add another inconvenience to the difficulties of cooking for themselves.

Habitual customers of Stop & Shop have, by this time, either learned to contend with the fact that shopping carts can no longer be removed from the rear of the store, or have taken their business elsewhere.

Stop & Shop Manager Bernie Goldstein told *The Tech* that the barricades around the store's entrance, which prevent customers from leaving the confined area with shopping carts, were necessitated by Stop & Shop's heavy and ever-increasing losses. "I know of at least a thousand [carts] that have been stolen over the last four years," Goldstein said, adding that at \$55 each, such thefts represent a significant loss of property.

Stop & Shop previously sent a truck to MIT dormitories to periodically retrieve carts brought home by student shoppers. The cost of these pick-ups was not the deciding factor in the policy change, remarked Goldstein, but rather the fact that "we just aren't getting enough of them back." This may be due in large part to the fact that most Cambridge residents who use the carts to bring groceries home do not have the opportunity to leave them in a safe place where Stop & Shop will be able to find them.

One MIT student was threatened with arrest a few weeks ago near Tang by a Cambridge policeman. The student had brought a shopping cart that was found on campus, locked it about a block away from Stop & Shop, and was returning with it and his groceries when he was accosted by the police officer.

The student, a MacGregor resident, says he persuaded the policeman to allow him to return home with the groceries, and afterwards he was forced to bring the cart back to Stop & Shop.

Stop & Shop is apparently prepared to deal with future incidents with as much severity as any other theft worth as much money. "That's our property," said Goldstein, "and we take stealing them [the carts] very seriously."

Many MIT students have been forced to make more frequent trips to cut down on the size of their grocery load, or to coordinate their shopping trips with those of someone who owns a car.

Others have taken their business to the Cambridge Food Coop, which boasts lower prices and proximity to bus service. Purity Supreme, where prices are



comparable to Stop & Shop, is also a short bus ride from campus.

Goldstein does not foresee a major decrease in business, however. No decrease has become evident so far, he asserted; indeed, if business can be measured by the number of shopping carts sitting idle, then Stop & Shop couldn't be doing better. On three days of last week, Goldstein noticed that there were no carts to be had — all were in use inside the store.

Goldstein is by no means oblivious, however, to the problems that the barricades have presented, particularly to student customers. Two-wheeled shopping carts are now sold at Stop & Shop for \$6.95. They are valued at \$12 to \$15, but the store obtains them at a reduced cost.

Goldstein considered making 100 carts available to the dormitory system, but it was felt that they would disappear from MIT even more than they do from Stop & Shop. A shuttle bus service was suggested by Dictor and Weiss, but Goldstein felt that the cost would be too exorbitant. A charge of \$.25 was proposed as a possible fare. Dictor still hopes the bus service is feasible and plans to talk to someone at MIT, possibly Assistant Dean for Student Affairs Ken Browning '66, about the idea.

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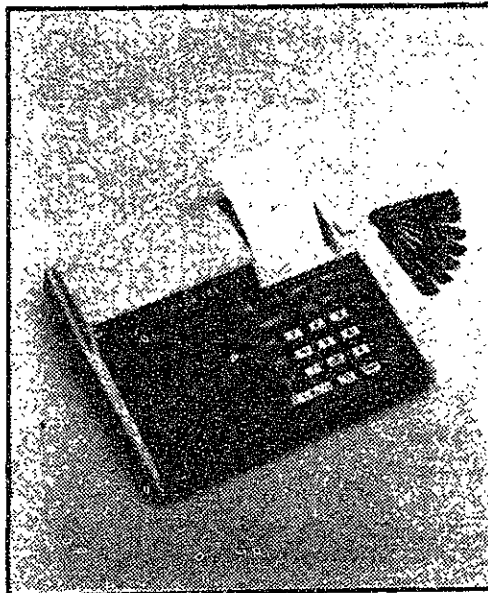
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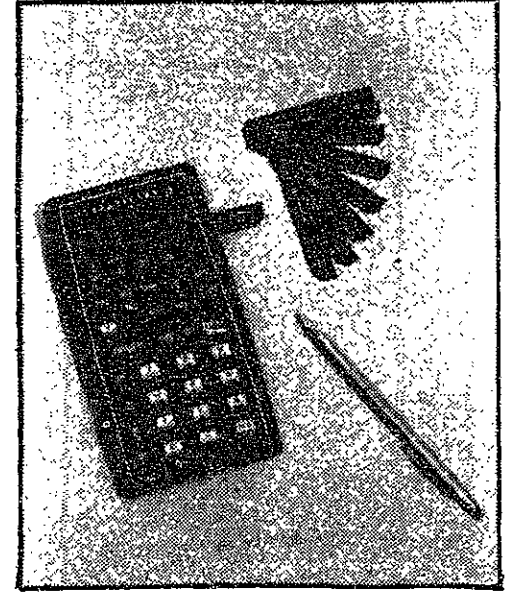
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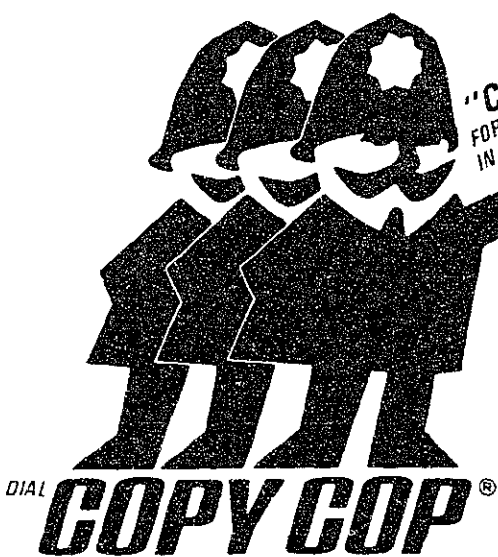
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More about the funnies: Now they censor comics

By Brad Miller

With the recent (Friday's) column on the funnies, it seemed appropriate to continue the story in light of recent "happenings" with the censoring of two episodes of "Doonesbury," in the Boston Globe.

It seems that *Globe*, as well as some other papers, refused to print the panels because of their "poor taste." According to James S. Andrews, editor-in-chief of Universal Press Syndicate Inc., (which handles the strip) one paper even cancelled the strip due to this panel.

In this panel, Joanie Caucus is a liberated campaign worker who falls in love with a reporter covering the election, and the episode involves their having sex together. In reaction to the *Globe's* refusal to print the episode, about 15 MIT students picketed the newspaper's main offices as police and TV crews looked on.

Comics, essentially, represent real life, in a way that allows people to laugh at themselves, and at the usual trials and tribulations of life. The fact that these panels may raise some controversy is precisely what they were designed to do. The use of the act of love in a comic strip is the same as representing anything else in a comic strip; it is a part of life, and the comics serve to show a side or an angle humorous to the audience.

The march by MIT students (see story p.2) was an expression of discontent with the censoring of the strip. The students felt that by protesting the decision by the *Globe*, they would show them that there were people who did not appreciate the elimination of an episode for what some censor thought was "poor taste". Rather, the public should have been given the chance to read the strip on their own.

the
real
world

As it turns out, the comic strip is not even explicit, merely suggestive. There are more suggestive advertisements carried by magazines. The censoring of this strip for what appears to be expedience (for it isn't explicit) is a breaking of faith by the newspaper with its readers to present news, and in effect life, as it is and not just as it should be. Certainly this strip is in no more poor taste than the multitude of R and X rated movies that the *Globe* runs ads for. Since they do not want to give the public the right to see and judge such a comic for themselves, why do they not also censor out such ads that may lead to the same situation of "poor taste". Taste, or lack of it, can only be determined subjectively, and the censorship of something which is not blatantly obscene is almost ludicrous when one considers the newspaper's supposedly "nonopinionated" attitude.

It seems the desired effect of this strip was to enlighten the moral standards of the readers. Censoring certainly didn't cause the fact to disappear, but perhaps readers had been exposed to it in this manner, some degree of impact could have been made.

Comics today, are all in some way relevant to today's society, and reflect our present condition. They allow us to laugh at ourselves, our problems, and then show us what utter fools we can be. But comics, like satire, are a reforming medium, and to censor this perhaps only shows how much reform we really need; when people are afraid to face the truth about themselves, they are the ones that suffer.



What is avant-garde? Pt. II

By Roger Kolb

"Avant-garde art." What does that term mean? Is the opposition it has aroused on this campus justifiable?

In the last installment it was revealed that "avant-garde" was first used in an artistic sense by the French social theorist Henri de Saint-Simon. The year 1825 saw Saint-Simon on his soapbox exhorting mankind to establish The New Christianity, a socialistic Utopia held together by a pervasive feeling of harmony, humanitarianism, sympathy and love. To head it, an elite, administrative "avant-garde" of artists, scientists and industrialists was envisaged. Of these, artists were to be assigned the leading role because of their ability to arouse the sentiments necessary to keep The New Christianity running properly.

With Saint-Simon's death in 1825, an important rift developed among his followers. One side, loyal to the deceased master, argued that art should function as an instrument of propaganda guiding mankind to its happy destiny in socialist Utopia. The other side contended that art should be fostered and nurtured for its own sake, rejecting the notion that artists should dedicate themselves to helping man achieve his social goals.

Ten years later, this group and its sympathizers rallied behind the banner of Theophile Gautier, the preface to whose novel

Mademoiselle de Maupin represents the first great manifesto of "art for art's sake." Gautier differed profoundly from Saint-Simon in maintaining that the artist must above all express himself and never give his works over to social ends. With such an extreme emphasis upon individualism, a number of artists were to abandon socialism and liberalism in favor of anarchism.

Among the first artistic schools to emerge out of the art for art's sake philosophy was that of the Impressionist painters, whose initial exhibition was held in 1874. An unusual number of technical innovations, combined with the necessity to win recognition from those likeliest to reject them, elicited an enormous amount of scorn for the newcomers. Result: quick triumph and canonization. Their enemies committed a fatal mistake, an error to have been avoided at all costs in the Romantic period. They protested too much. Pouring bucket after bucket of vitriol on Monet & Co. drew public attention to them and provided sympathizers in the literary world with a promotional angle. These young men, the latter announced solemnly, were Misunderstood Geniuses. With this advertising technique going for them, Impressionist canvases steadily rose in popularity and market value, being found to be (a) brilliantly colorful and decorative, (b) safe in their subject matter, and (c) lacking

serious departures from orthodox figurative drawing.

And so when Manet, Monet and the rest became "classics" in the first decade of this century, it was seen as vindication for the Romantics' misunderstood genius theory. "See! See! This goes to show you that all that business about artistic genius being unheralded in its day was true!" was the sentiment in many hearts. Consequently, when the next generation of painters, that of Les Fauves, gave its first exhibition in 1905, a few critics began their reviews by writing essentially, "Though I don't like these pictures, I hesitate to say so because today's put-down often looks foolish tomorrow." One would sure hate to go down in history looking like one of those who blasted Monet!

The image of the misunderstood artist now went beyond the confines of a relatively small number of intellectuals and settled into general upper- and middle-class consciousness. Now whenever someone was heard to criticize a modernistic artist, it was regarded as good breeding when an interlocutor interrupted him with, "Shh! Don't say that! Don't you know that that's what they said about all the great geniuses in their day?" Famous artists' biographies were written and re-written to emphasize and exaggerate the opposition they encountered when alive. Comparisons were often made between the persecution of a particular past artist and the martyrdom of Christ. "A second time, Jesus, with his pains, ascended Calvary," wrote Beethoven cultist Georges Pioch about the musician in 1909. "A musician it is true; but a prophet as well; I am tempted to say — a Messiah."

All that talk about yesteryear's colossi having been misunderstood by their contemporaries presented a problem for modern art lovers. If it is the fate of artistic genius to be rejected when alive, why are there admirers of present-day Olympians like Gauguin, Mallarmé and Debussy? Could it be that our hosannas prove them to be bad artists? Could it be that we fans of theirs are worshipping false gods?

Not a chance. After all, just as Christ had his twelve apostles, every creative giant has had a few cultured admirers who understood him. Didn't Beethoven have Schindler, Lobkowitz and Lichnowsky? And didn't Manet have Zola and Baudelaire to en-

(Please turn to page 5)

The
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Tuesday, November 16, 1976

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feedback

Dancing with institutions

To the Editor:

I am writing in reference to the Boston *Sunday Globe* (Nov. 7) article entitled "College Mixer, '76." It was co-authored by Bill Frapp of the *Globe* staff and Emily Yoffe Wellesley '77. I am enraged and embarrassed by the number of stupid and condescending comments within the article. The description of the "mixer scene" was fair, but at times exaggerated. The article becomes disagreeable when it begins classifying people from various schools. At one point the article says "...the mixees don't just dance with a person, but with an institution, with each college having its own image." But it continues to perpetuate these stereotypes by listing them. It says that Wellesley is "socially conscious and classy" and then goes on to describe Pine

Manor women as "a bunch of rich girls who couldn't make it to a Seven Sisters college." There isn't a generalization that can't be proven wrong, especially ones as derogatory as these. People won't stop dancing with "institutions" until they quit adhering to the stereotypes. Instead of commenting on this and many other questions, such as loneliness, that the "mixer scene" raises, the Frapp/Yoffe article was a pointless piece of journalism. It came off as an insulting affirmation of the futility of mixers and an unjustified commentary on the area colleges. Worst of all, it reflects and perpetuates the Wellesley "image" not as "socially conscious and classy" but as condescending and narrow.

Deborah Linnell
Wellesley College '79

opinion cont.

Avant-garde (cont.)

(Continued from page 4)

courage and applaud him? That being so, it follows that we who sit at the feet of Gauguin, Malarre and Debussy occupy the same historical position as did those visionary savants.

We are The Avant-Garde.

The term became common during the period in which the intellectual's faith in God was steadily eroding and, when advocacy of science and material progress grew unfashionable, unchic, passe. God and The Idea Of Progress were dying, but art held its ground. There the future of art remained, standing erect, a resplendent, imperishable icon to be idealistic about, argue about, fight about, write about and talk, talk, talk about.

Specifically, "avant-garde" came into everyday usage in France in the 1890's; the *Oxford English Dictionary* gives 1910 as the year of its debut in an English publication; in the US, the term was first used during the rapid Gallicization of American cultural attitudes following World War I.

To illustrate how speedily American intellectuals embraced the avant-garde art concept, it will be observed that in 1913 a mob of angry young art students burned the modernist painter Henri Matisse in effigy on the lawn of the Chicago Art Institute. That, to repeat, was in 1913. Four years later, large numbers of American intellectuals were brought into direct contact with France as a result of this country's entry into World War I. There the French intellectual taught his American cousin to despise the majority culture of his native land as he (the Frenchman) did his own. For the American, that culture came to mean the small town, provincial, middle-class, Protestant, corner drug, nose neighbor, Rotary Club, hamburger 'n' hot dog social world ridiculed by Sinclair Lewis in his novels *Main Street* (1920) and *Babbitt* (1922). From now on, to be cultured, the American had to be sure to praise, or at least acquiesce to, the latest art fashions from Paris (later New York), no matter how absurd.

Consequently, in 1932 — just nineteen years after the Matisse effigy incident — Josef Stalin could paint the following picture of Americans in a directive dispatched to his US Communist Party Apparatus. To the Soviet dictator, avant-garde art was to be encouraged in non-communist countries as a means of fanning unrest against the cloven foot of middle-class society. The only

fault the following piece contains — a major one — lies in considering avant-garde intellectuals to represent the great bulk of American citizenry. Stalin:

90% of Americans are near morons. Pampered, spoiled, like sheep — eager to conform. No personal courage. All run with the herd. Soft life has sapped their power to think. Will follow any fad to be in style... Our subversive program gives them a chance where they can rebel safely against convention, be defiant, daring, revolutionary... We merely need make this hideous art fashionable and we're in, all the way. They'll lap it up like hungry pigs

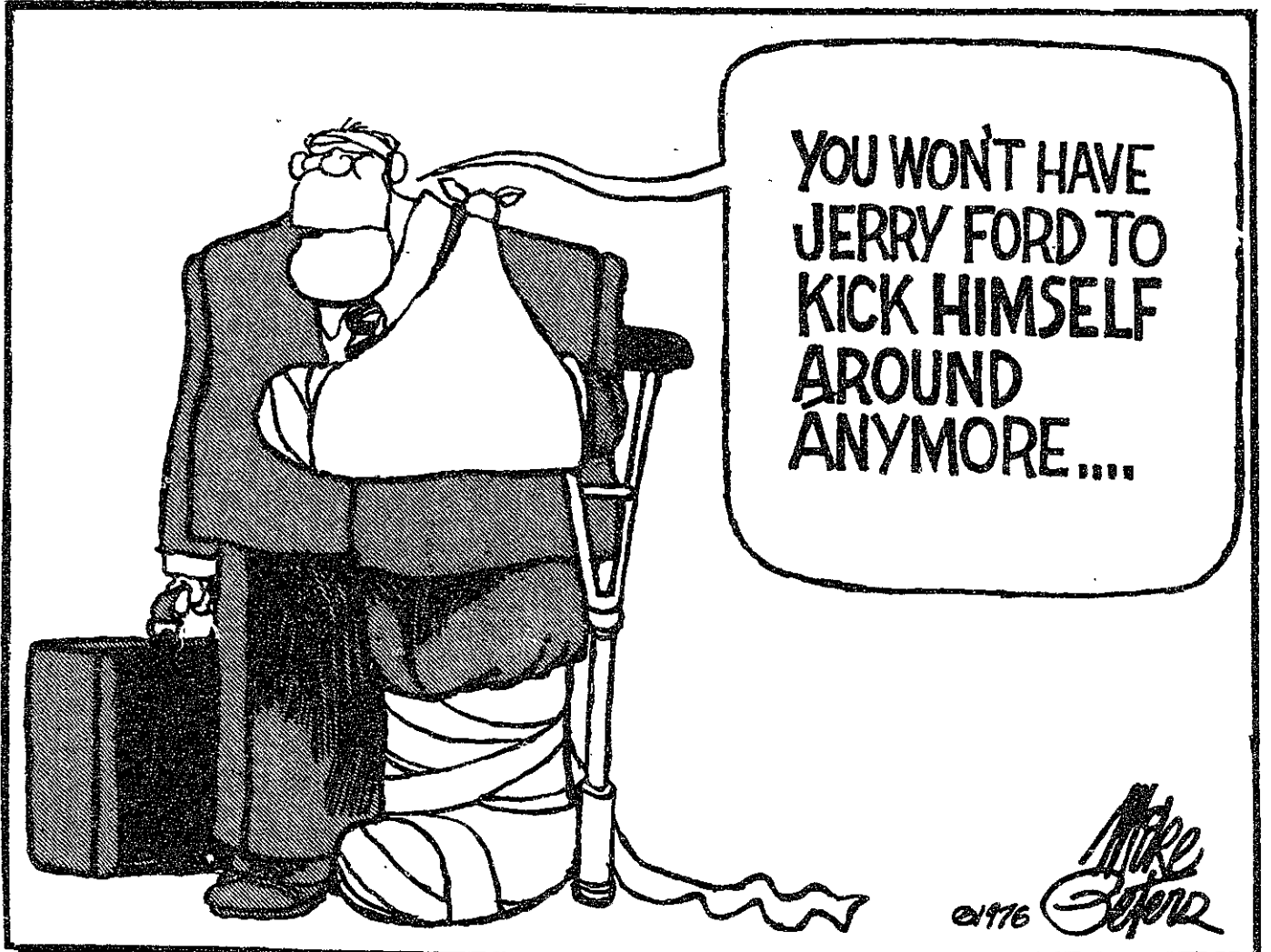
It is astonishing what we have been able to get away with. Even our most experienced experts directing operations can scarcely believe it. No good citizen wants to be the first to step up and protest! It is almost a shame to take advantage of these silly, cowardly people...

Control all juries of selection, but by a bare majority. Never shut out the regulars entirely. Give the prizes to the worst, most hideous and worthless paintings or sculptures in the show... New approach — sympathetic. Always take grotesque art seriously — keep straight face before most outrageous monstrosity you can devise. Pretend to see deep hidden inner meanings — pity those who do not understand — never show resentment, always [display] a friendly gentle smile...

American authorities are afraid of art — leave it strictly alone — which gives us carte blanche. When and if accused of subversion, ridicule accuser as unbalanced, not all there, seeing spooks, bogey man! You can scare off any American by calling him crazy, a nut...

You can prove what we are doing in black and white — they still won't believe it. They think it is a spontaneous aesthetic development... Remember, [we] must make all local and national art look ridiculous... Speed this in every way possible through inherent disintegration. Breed confusion, doubt, uncertainty. Depress spirits, destroy faith, make art meaningless and repulsive.

(This is the second article in a series. Next: The Twentieth Century Avant-Garde Art World.)



feedback

Gambling is not unenforceable

To the Editor:

Please help stem our people's lemming-like rush toward disaster. The importance of this plea is emphasized by the following information, which is to be used as your wisdom indicates.

Many of our country's problems are traceable to the response of legislators to the whinings that "the law is unenforceable." They point sanctimoniously to the lawlessness under Prohibition: over 250 gangsters were killed in Chicago warfare between 1920 and 1927. To what do they attribute the 818 incidents of murder and non-negligent manslaughter and the 291 incidents of manslaughter by negligence in Chicago in the year 1975? The population hadn't even approached doubling that of 1920.

Legislators have been listening

to sanctimonious whining about the unenforceability of anti-gambling laws and abandoned their backbones. Look at the results.

From 1966 to 1975 there was an increase of 316% in the number of incidents of crime per 100,000 population in the United States. That parallels the 336% increase in gambling. My estimate of the size of the gambling increase is based on a study of embezzlers by the United States Fidelity and Guaranty Company that showed gambling as the cause of 23% of all stealing incidents and the most frequently cited motive for theft. I used that 23% as a yardstick on data from the American Bankers Association on reported cases of fraud and embezzlement in all financial institutions. They jumped from 3,030 in 1965-66 to 10,181 in 1974-75.

Now whinings are growing louder against laws hampering drug abuse.

Legislators have been acting like cruel parents of a toddler. When the toddler fusses about the protective fence at the edge of the precipice where he plays, they say, "We love you so much we can't deny you anything your little heart desires." So, they take down the fence and go in the house for an engrossing game of bridge. Later they tell people, "There wasn't a thing we could do to keep him from falling." Privately, they fondle the insurance money and exult about how much better off they are.

Our nation seems to be really asking for the curse on gambling that God delivers in Isaiah 65:11-15.

Ena Mae Fox
November 9, 1976



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New law puts limits on photocopying

By Drew Blakeman

MIT officials apparently have no plans yet to deal with new legislation calling for a major change in copyright laws passed by Congress as it prepared to adjourn and signed into law by President Ford in October.

The new legislation, which is a culmination of a ten-year effort to change the law, places a tight restriction on the photocopying of copyrighted material. This is the first change to the law since 1909.

Earlier attempts to pass similar legislation were defeated because the wording of the bills was considered too vague. The new law has specific quantitative limits on the amount of free photocopying of copyrighted materials that may be done without the infringement of the copyright.

For example, under the new law teachers may not make multiple copies for class distribution of

more than one work by an author per semester. Teachers may also not make multiple copies of a work if it has been copied for another class in the same institution, or make multiple copies of any works more than nine times during a semester. They can make single copies of unlimited numbers of works for their own personal use. Similar restrictions apply to libraries.

The effect of the copyright law revision at MIT has yet to be determined, since it has been in effect for less than a month. In fact, several employees at Institute libraries "hadn't heard" that the law had been changed or had only limited knowledge of the revision.

A spokesman for MIT Graphic Arts said that "no guidelines have been set down" for complying with the new law, and he could not say what changes in Graphic Arts policy, if any, would go into

effect.

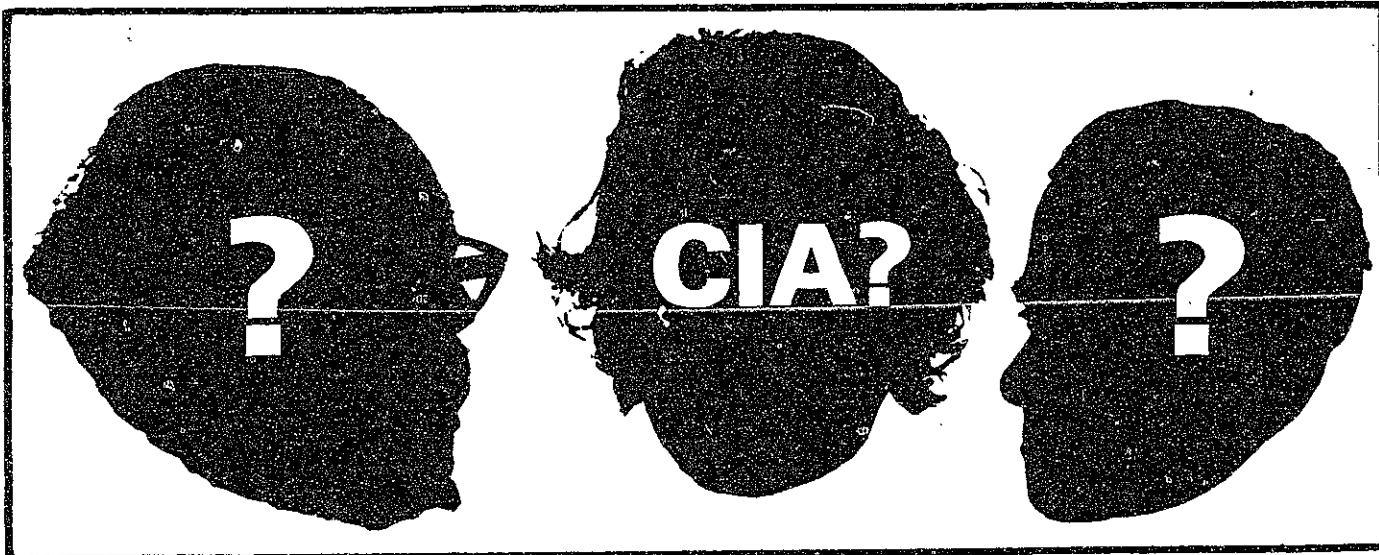
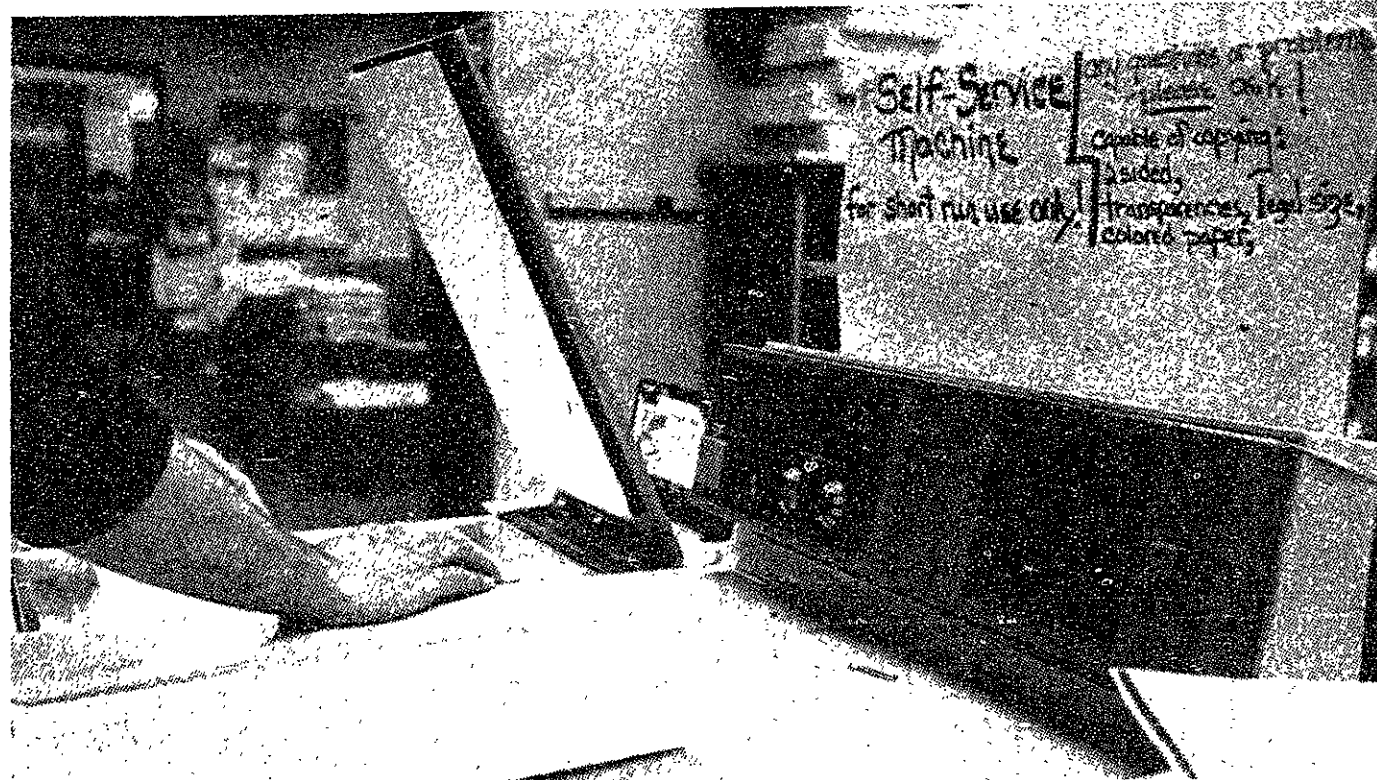
There have been some suspicions that the new law will not force many changes, because the restrictions set down are already policy among many MIT departments. Because of current copyright laws, the Mathematics Department posts solutions to

problem sets in Room 2-103 rather than making copies and distributing them to students.

The new law represents a compromise between publishers' and authors' requests for mandatory across-the-board royalty charges

on all materials and teachers' and librarians' desires for unlimited duplicating rights.

The law will be extremely difficult to enforce because many photocopying machines are not under any supervision.



CIA involved on US campuses

(Continued from page 1)

A pamphlet produced by the Center for National Security Studies entitled "CIA on Campus [and what you can do about it]" claims that the Church Committee's report was "heavily censored by the [Central Intelligence] Agency." The pamphlet declares

that the "secret presence on campus of the CIA... makes a mockery out of the trust needed for learning and growth."

CIA Director George Bush recently ended the practice of CIA employment of missionaries and journalists for covert operations. William W. Van Alstyne,

President of the American Association of University Professors (AAUP), has asked Bush "to provide the same guarantees against misuse and subversion for our colleges and universities so that they may be freed of covert, and often unknowing, participation in manipulative governmental operations conducted by the CIA."

The request came in a letter to the CIA Director last May. Bush has yet to comply with Van Alstyne's request.

In June, the AAUP passed a resolution declaring its "firm opposition to any initiative by governmental agencies to involve academics in covert intelligence operations under the guise of academic research." The group called on all academics to "participate only in those governmental activities whose sponsorship is fully disclosed."

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Help Wanted: Grad Student, Campus Work Study Program eligible, to work for *The Tech* Indexing Project. Native speaker of English, able to type, excellent grammar. Minimum 1 yr commitment. Pays \$3.50/hr, work at home, start in Jan. Summer availability desirable. For more info or interview, call Dave Boccuti at x3-1541 or x5-9460.

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Robert Palmer has successfully returned to Boston



By Claudia Perry

Robert Palmer gave Sunday's sell-out crowd at the Orpheum Theater what they wanted as he pranced, strutted and sang for nearly two hours. Palmer, whose rhythm-and-blues-styled crooning is best suited to a small audience, dispelled the myth that he was unable to handle a large house. Unfortunately, the sound system didn't have as much success.

The sound problems were minimal for opener Al Stewart, whose flawless — if unexciting — set did little to get the crowd going. Stewart's songs sound amazingly similar. The only way one could tell if the song had changed was by Stewart's lengthy and unnecessary preambles. He, however, is an engaging performer whose recorded work far surpasses that of his concerts.

The reverse seems to be true of Palmer. His live performances are exciting and elegant. His recordings, however, are often

uneven. The latest, *Some People Can Do What They Like*, is the best example of this. There are only two cuts which allow Palmer to exercise his extensive vocal capabilities. These are done admirably but they can't overcome the sloppy production of the others.

Palmer himself overcame the wretched sound system in his performance Sunday night. Backed by an excellent band, the impeccably paced performance saved Palmer's best for the encore. Scorching his way through three of his best-known songs, he brought the moribund audience to their feet for the first time that evening.

The encore ended an evening that showcased two of the finest English performers recently seen in Boston. Robert Palmer's triumphant return and Al Stewart's impressive first appearance made for a night of rock that should long be remembered.



Brass Ensemble's interpretations good, practice needed

By Peter Coffee

Sunday's concert by the MIT Brass Ensemble demonstrated excellent taste in music, a thorough understanding of the material, and a general inability to perform their admittedly difficult program.

The concert was a baffling mixture of excellent sound and ragged technique. The closing chords of each piece were, without exception, rich and clear, making it difficult to believe that earlier passages had often come near collapse.

The Ensemble's preview concert, last Wednesday at noon in Lobby 7, gave the impression of a group needing only minor polishing to put forth a first-class performance. Sunday's concert showed no evidence of the needed touching-up. This led to problems.

Copland's "Fanfare for the Common Man," a magnificent piece, opened the concert with a volley from the bass drum and timpani. The triumphant trumpet line quickly withered, however, into a ragged wail overlaid by a terribly sour french

horn.

The "Fanfare" was rescued by an authoritative line in the trombones which put the piece back together and carried it to a good, if not great, conclusion.

The Symphony from Purcell's "Fairy Queen" alternated between a fair Allegro and a painful Adagio. The first movement was a great improvement on the Copland, until it reached a fugal passage demanding a precision which wasn't present.

The Ensemble's musical sophistication was evident throughout, with technique clearly the limiting factor. Following movements showed spirit and a masterful interpretation hamstrung by innumerable minor technical errors.

Altenberg's Baroque Concerto for Seven Clarini and Timpani was no surprise. The three movements were the same combination of struggling speed and wavering *sostenuto* that characterized previous entries.

Notable in the Altenberg was a solo appearance by Leon Woo. Flanked by two

trumpet trios, he held the solo line without a struggle and with evident skill.

Wallingford Riegger's "Nonet for Brass," an aggressively-modern twelve-tone work, was entirely out of context in Sunday's program. It was killed by the solo tuba, who seemed to be struggling with every new note.

The french horns continued to demonstrate fine interpretation, although their technique remained merely adequate. Once again, it was the trombones which saved the piece with a supporting line that easily carried the faltering higher brasses.

The MIT Ensemble, unusually enough, had obviously mastered the difficult rhythms and intervals common to twelve-tone works. They just couldn't play it, which was frustrating for those on stage and in the house.

Buxtehude's "Fanfare" opened the concert's second half with some of the evening's best sound. The following "Chorus," however, was full of flaws that just had no place in an otherwise fine performance.

Monteverdi's Sonata from a Vespers written in 1610 followed the Buxtehude. Early in the piece, a fine fugal passage — one of the few of the evening able to support its own weight — was destroyed by an ugly trumpet entrance which brought the piece to the brink of collapse for the next ten bars.

The Ensemble pulled itself together for a superb, brilliantly sonorous episode which was a delight to hear, and maintained that caliber of performance through the final bar.

Prokofiev's "Kije's Wedding" and "Troika," from "Lieutenant Kije," were up to the standard set by the Monteverdi. Diane Hakala's trumpet solo in the former was much improved over Wednesday's preview, and the french horn line in the latter was their best work of the evening.

Hindemith's *Morgenmusik* furnished a clean, if unspectacular, ending to a concert which, if nothing else, gave promise of a fine season for a talented but as yet under-rehearsed group.

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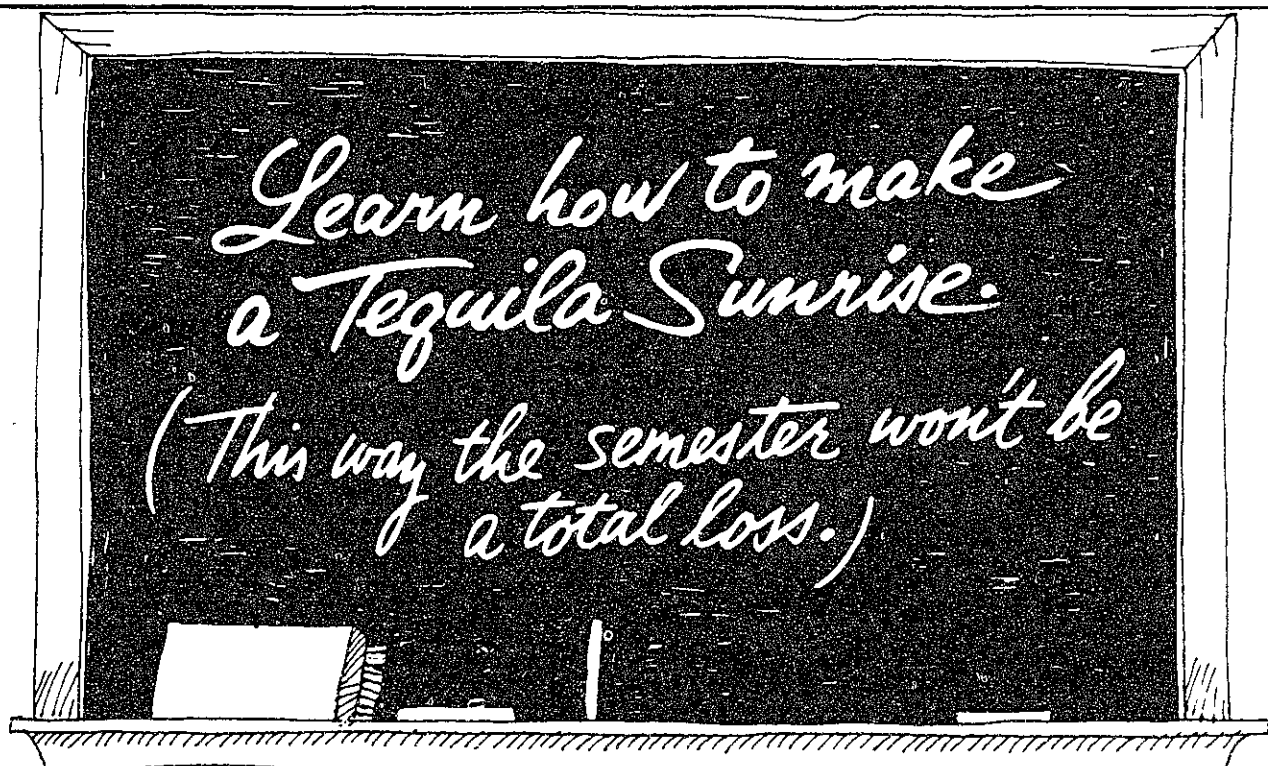
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sports

Volleyball state champs; Eastern tourney next goal

By Caren Penso

The MIT women's volleyball team won its second straight Division II state championship Saturday, trouncing Gordon, Worcester State, and Smith for the title.

Learning early in the day that the team had been seeded second for the Eastern Championships, MIT took all three matches easily, never giving up more than eight points in any game.

MIT was seeded first in the tourney and had expected to meet Eastern Nazarene College in the finals, but Nazarene was upset by Smith in the semis.

Smith however, was no match for MIT, who trounced the surprise finalists 15-8, 15-3 for the championship with Lisa Jablonski '77 winning the title point for the second year in a row. Last year, against Eastern Nazarene, Jablonski spiked the

game point, but this year she served the last four points, finishing with a clean ace, to bring home the victory.

All three Massachusetts college division championships were held Saturday with American International upsetting defending champion Regis and then first-seeded Wheaton for the Division III championship. Springfield College, whom MIT had defeated earlier in the year, justified its Division I (major college) first seed by beating Bridgewater State, another MIT victim, in three games for that trophy.

The volleyball team leaves for the Easterns at Mansfield State (Pa.) tomorrow, and a first- or second-place finish there would guarantee them an invitation to the National Championships to be held at Pepperdine College in California on December 10.



sporting notices

IM hockey competition will begin on Saturday, Nov. 20. Open ice time will be available for practice beginning Monday, Nov. 22.

There will be an IM wrestling

seeding meeting at 8pm Thursday at SAE. One representative from each team should attend. The IM tournament will be held on Saturday in the duPont Wrestling Room.

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Pistol tops Coast Guard

By Dave Schaller

The MIT Varsity Pistol team easily outshot the Coast Guard Academy team in their first collegiate match of the season on Saturday. Despite the graduation of National Champion Steve Goldstein '76, and the temporary loss of top scorer Phil Brucat '77 following a motorcycle accident, the MIT shooters defeated Coast Guard by 55 points, 3104 to 3049.

Team totals are compiled from the top four individual scores. Since the maximum individual score is 900, a perfect team total would be 3600, although scores rarely exceed 3200.

Shooting for MIT was David Schaller '78 with a 795, Phil Morris '78 with 779, David Miller '79 with a score of 767, Denny McMullen '78 with 763, John Soltes '78 with a 753, and Rob Mitchell '78 with a score of 722.

The Varsity Pistol Team is temporarily being coached by Mr. Fred Akell, who is filling in on Varsity as well as coaching JV un-

til a permanent varsity coach can be named.

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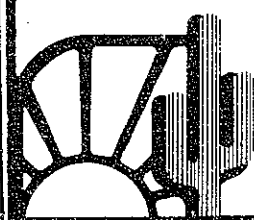
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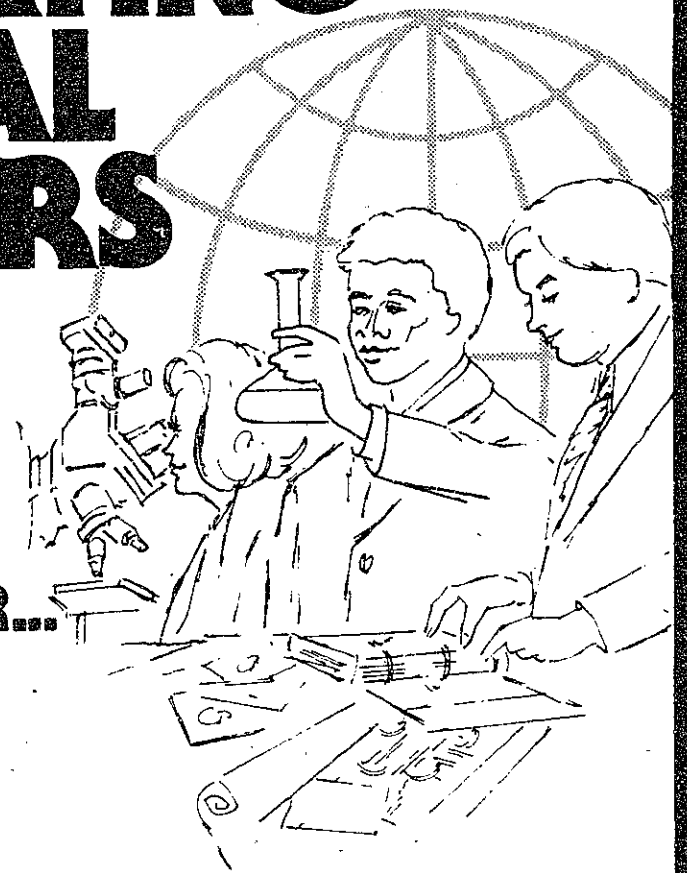
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